

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME I

NEW YORK, JANUARY, 1906

NUMBER 2

NOTES

THE Bulletin has found so hearty an appreciation, and its usefulness has been so well demonstrated in the first number, that it has been decided to publish it bi-monthly, so that the second number shall be issued on January 1, 1906, instead of at the end of the quarter, as at first intended. The subscription price has been fixed at fifty cents a year, and single numbers will be sold at ten cents.

LIBRARY SUPPLEMENT.—With the March Bulletin there will be published a supplement devoted to the interests of the Museum library. This will contain a history of the collection, written by the Honorary Librarian, Mr. William L. Andrews, a list of recent accessions, a list of donors, and a bibliography of the Library's resources in some subject of current interest.

The primary object of such a publication is to bring to the attention of our members and to students, a knowledge of the important place which our library holds in the administration of the Museum, and the opportunity for its wider use. In addition to this it will show to the other libraries of the city and vicinity the field covered by our activities.

INDEX TO MUSEUM COLLECTIONS.—There is issued with this number of the Bulletin, an index to the collections of the Museum, in which it is sought to bring together in a compact form, a list of all of the subjects to be seen or studied in the Museum. This guide is arranged in such a way, that with its aid, the objects may be easily found even where, owing to limitations of space or terms of gifts, objects of the same class are widely scattered over the two floors of the building.

MUSEUM BULLETINS.—Public libraries have long recognized the importance of a printed bulletin as a means of communication between them and their readers, and at the present time there is scarcely a library of importance that does not issue its monthly periodical. The museums were slow to adopt this valuable and well-tried hint offered to them by their sister institutions, for it was not until April, 1900, when the American Museum of Natural History issued "The American Museums Journal," that the first bulletin appeared. In January, 1903, the Pennsylvania Museum of Arts issued the first number of its bulletin, which was the first attempt at such a publication by an art museum. The Boston Museum of Fine Arts and the Detroit Museum of Art followed the example of Pennsylvania, in 1903. The Brooklyn Academy of Arts and Sciences also has a bulletin. The Buffalo Academy of Fine Arts publishes a magazine called *Academy Notes* and several other museums have in contemplation the issuance of quarterlies in bulletin form. These bulletins, as well as similar European publications, are regularly received by the Metropolitan Museum, and are kept on file in the library.

RECEPTION TO SIR PURDON CLARKE.—What the Metropolitan Museum of Art represents to the citizens of New York, how closely it is bound to the intellectual and social life of the community, in what high consideration our new Director is held, was shown at the reception given in honor of Sir Caspar Purdon Clarke, on the evening of November 15, two weeks after his arrival in this country to assume the duties as head of the Institution.

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The President and the Board of Trustees had issued invitations on a large scale, and in addition to the annual and other members of the Museum, many hundreds representing all phases of New York society were present.

It is estimated that more than 8,000 people passed before the President and the Director. Among this number were representatives of the Municipal authorities, the Diplomatic Corps in Washington, the Consular Corps in New York, the Museums throughout the country, and the Federation of Fine Arts of New York.

The entrance hall of the Museum, as well as that part of the Gallery at the head of the main staircase where stood the President, the Director and the Trustees, members of the Reception Committee, was decorated with Flemish, French, Italian tapestries and with thirty crimson damask hangings from the Church of Santa Maria Maggiore in Rome, which were lent, for the occasion, by Messrs. William Baumgarten & Co.; two of the Flemish tapestries of the sixteenth century were lent by Messrs. Sypher & Co. In the Gallery over the Fifth Avenue entrance, the New York Symphony Orchestra rendered a classic programme, under the direction of the concert master, David Mannes.

INCREASE OF MEMBERSHIP.—Pursuant to the resolution adopted by the Executive Committee, on October 5, 1905, the special method taken to increase the annual income of the Museum went into effect after the publication of our last issue.

A circular letter announcing the two new classes of membership has been sent to all Annual Members. It reads as follows:

"November 15th, 1905.

"SIR:

"We have the honor to inform you that you have been nominated both as a Fellowship and as a Sustaining Member of The Metropolitan Museum of Art, and request your acceptance preferably of the former, but if not, then certainly of the latter class of membership.

"These new classes of membership, which call for a contribution of \$100 and \$25 a year respectively, were created in the belief that many who have hitherto been only asked to become Annual Members, with dues of \$10 a year, would be willing to give a larger sum to enable the Museum to meet its greater needs and avail of its

greater opportunities. Such contributions involve no continual obligation which is not terminable at will, and ultimately qualify their donors to become Life Members of the Corporation.

"The Museum imperatively requires a large increase in its annual resources. The income of the Jacob S. Rogers fund can be used, according to the terms of this gift, only for 'the purchase of rare and desirable art objects and books for the library.' The appropriation of the City for administrative expenses during the current year falls about \$50,000 short of the estimated expenses of the Museum, even on its present basis, and this deficit will be largely increased hereafter with the changes following upon the installation of our new Director.

"As was stated in the Annual Report, published in April of the present year:

"The reorganization and enlargement of the Museum force, its development on the educational side, and the proper use of its present opportunities for acquiring additions to its collections, necessitates a large increase in its annual resources, and the assurance that this increase will be permanent and can be safely counted on from year to year."

"A statement of the different classes of members and their privileges, as well as other facts relating to the Museum, will be found in the accompanying folder.

"You are requested to reply at your early convenience, preferably on the enclosed printed form.

"Respectfully yours,

J. PIERPONT MORGAN
President."

"ROBERT W. DE FOREST,
"Secretary."

These nominations have met with a hearty response, 117 members having embraced the opportunity to change their annual membership for the Sustaining class, and 48 having become Fellowship members.

Another letter, somewhat like the above, has been mailed to a large number of persons who are supposed to have the interests of the Museum at heart, with the result that 153 new annual members, 20 new Sustaining members, and one new Fellowship member, have been received. These members were elected by the Trustees at a meeting held December 18, and their names will be printed in the Annual Report for 1906.

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The following persons, in recognition of their gifts of \$1,000 each, have been elected Fellows for Life:

CATHERINE A. BLISS
JOHN D. CRIMMINS
AMOS F. ENO
MURRY GUGGENHEIM
WILLIAM GUGGENHEIM
AUGUSTUS C. GURNEE
HARRY B. HOLLINS
JOHN G. McCULLOUGH
EMERSON McMILLIN
GRANT B. SCHLEY
FRANCIS LYNDE STETSON

The following persons in recognition of their gifts of \$5,000 each have been elected Fellows in Perpetuity:

GEORGE BLUMENTHAL
GEORGE S. BOWDOIN.

THE LIBRARY.—Two hundred and thirty-seven volumes have been added to the Library during the past two months. Of these twenty-one were gifts from Mr. E. D. Adams, Mr. George Hall Baker, Sir C. Purdon Clarke, Mr. Robert W. de Forest, Mr. Carlo de Fornaro, Mr. J. Pierpont Morgan, Mr. Alfred Stieglitz, and Mr. Sydney Vacher.

When Sir Purdon Clarke was received in a farewell audience by the King, his majesty announced his desire to show his interest in the New York Museum to which Sir Purdon was going. As a result of his intentions, we have received as a gift through our Ambassador to the Court of St. James, Mr. Whitelaw Reid, two volumes in a series on the royal collections at Windsor Castle. These are:

The Armoury of Windsor Castle. European section. By Guy Francis Laking, M.V.O., F.S.A., *Keeper of the King's Armoury.* London, MCMIV. (xiv, 283 pp. 39 pl. Quarto.)

The Furniture of Windsor Castle. By Guy Francis Laking, *Keeper of the King's Armoury.* London, MCMV. (xx, 200 pp. 47 pl. Quarto.)

THE JACOB H. LAZARUS SCHOLARSHIP FOR THE STUDY OF MURAL PAINTING.—As a result of the fourth competitive examinations for this scholarship, the award, made on December 2, was given to Mr. Paul Chalfin by the unanimous vote of the jury.

Mr. Chalfin is a native of this city, where

he first studied his art at the National Academy of Design and at the Art Students' League; later he worked at the École des Beaux-Arts in Paris. For the past three years he has been curator of Chinese and Japanese art at the Boston Museum of Fine Arts.

ATTENDANCE.—57,312 persons visited the Museum during the month of November. Of this number 24,862 persons came in on the four Sunday afternoons. The number of admissions from January 1 to December 1, of this year was 690,624.

The attendance for November of last year was 56,141, and the total admissions from January 1 to December 1, 1904, 686,553.

ACKNOWLEDGMENTS.—The Bulletin is indebted to Messrs. Curtis and Cameron, of Boston, publishers of the Copley prints, for kind permission to reproduce, in the last issue, the portrait of Mr. William M. Chase by John S. Sargent, the copyright for which is owned by them. Messrs. Hollinger & Co. supplied the portrait of Sir Caspar Purdon Clarke, for that number. The other reproductions were made by the Museum photographer, Charles Balliard.

THE ASSISTANT DIRECTOR

AT the meeting of the Board of Trustees, held December 18, 1905, Edward Robinson, formerly Director of the Museum of Fine Arts, Boston, Mass., was appointed Assistant Director of this Museum, a newly-created office, of which he is the first incumbent. The report of the committee on Mr. Robinson's election reads as follows:

"NEW YORK, December 15, 1905.

"TO THE TRUSTEES OF THE METROPOLITAN
"MUSEUM OF ART:

SIRS:—

"Your Committee on Selection of Director, Assistant Director and Curators recommend the election of Mr. Edward Robinson, of Boston, former Director of the Boston Museum of Fine Arts, as Assistant Director, at a salary of \$8,000 per annum, to perform such duties as may be assigned to him by the Trustees after full conference between the Director and himself.

"This recommendation is made after full conference with our Director, with his entire concurrence and, indeed, at his desire.

"Mr. Robinson is personally known to most of our Trustees, and is widely known in Museum and Academic circles both at home and abroad. He was graduated from Harvard University in 1870, studied for five years abroad, in Germany, Greece and elsewhere, was Curator of Classical Antiques in the Boston Museum of Fine Arts from 1885 to 1902, and has been Director of that Museum until his resignation was accepted on December 9. He was also lecturer on Classical Archaeology at Harvard University for many years. He is a member of many art and archaeological societies. He received the degree of LL.D. from Aberdeen University, Scotland, in April last. He tendered his resignation as Director of the Boston Museum some four months ago, for reasons satisfactory to himself and his friends, and which do not affect in any degree his qualifications for official position in our Museum. The acceptance of that resignation by the Boston Museum has left us free to appoint Mr. Robinson without any possible feeling on the part of the officers and trustees of that institution, with many of whom we have close friendly relations, that New York is in any sense interfering with their organization.

"A copy of the resolution of the Boston Museum accepting Mr. Robinson's resignation is appended to and forms part of this report.

J. PIERPONT MORGAN
JOHN L. CADWALADER
ROBERT W. DE FOREST
W. M. LAFFAN."

"At a meeting of the Corporation of the Museum of Fine Arts, in Boston, December 6, 1905, it was voted as follows:

"Resolved that the resignation of Mr. Edward Robinson as Director and Curator of Classical Antiquities be accepted.

"Resolved that the Trustees of the Museum of Fine Arts have received with extreme regret the resignation of Mr. Edward Robinson, its Director. His position and reputation are so generally recognized by the community and by other museums both here and abroad, that his departure is a very serious blow to our Museum. During the whole period of his connection with the Museum, Mr. Robinson has served it with distinguished ability, fidelity and zeal, and a single-hearted devotion to its highest interests. He has done more to promote its growth, better its condition, and increase its repu-

tation, than any other man now living. His established position as an authority has increased and extended the reputation of the Museum in this country and abroad, and the Trustees will be fortunate if they find a successor so competent to continue the work which Mr. Robinson has done with such honor to himself and credit to the Museum.

"Resolved that these resolutions be made part of the record of this meeting, and that a copy of them be sent to Mr. Robinson, and to each Trustee and Officer of the Museum.

"A true copy: attest

BENJ. IVES GILMAN,
Secretary of the Museum."

GREATER STUDENT FACILITIES

REMOVAL OF RESTRICTIONS ON SKETCHING AND COPYING

IN a recent number of *The Collector and Art Critic*, the editor, Mr. David C. Preyer, speaks of the need of freedom from rules and regulations in connection with sketching in the Museum, and he advocates, also, the training of the attendants in order that each may, with greater intelligence, respond to the questions put to him concerning the exhibits in the room where he is stationed.

In regard to the first of these suggestions, it will gratify Mr. Preyer and student visitors of the Museum to hear that the Director and the Trustees have already embodied this suggestion, which seems very obvious, in a new regulation, permitting absolute freedom in sketching and taking of notes, except only in the case of copyrighted pictures and objects loaned, when the consent of the owner of the copyright or objects in question must be first obtained.

It is the desire of the Trustees and of the Director to encourage in every way the use of the Museum by students. New facilities in this direction will be accorded after January 1, when copying will be permitted on every day of the week except Saturday, Sunday and legal holidays, our most crowded days, instead of on only two days as heretofore, and when the restriction against copying pictures of the same size and on the same scale as the originals will be removed, so that hereafter copyists may consult their own wishes on this point.

This Museum, in common with most museums, issues a permit to all who may want to work from paintings, but this is done chiefly to safeguard the artist and the public against the possibility of such copies coming into the market as originals.

Mr. Preyer's second suggestion is a good one also, and it will be carried out so far as may be practicable, but it must be borne in mind that the museum attendants are employed, primarily for the protection of the Museum, and that they are not intended in any sense, to be *cicerones* or guides.

The public museum of to-day should rely upon its catalogues, labels and public lectures for its official utterances with reference to its collections. Its exhibits should be so well arranged and its printed guides so plain that the services of the attendant should not be necessary except for direction in going from one part of the building to another. That service, however, when asked, should be cheerfully and accurately given.

RECENT PUBLICATIONS OF MUSEUM INTEREST

WORKS OF ART BELONGING TO THE CITY OF NEW YORK. 1904 TENTATIVE LIST FOR THE BOROUGH OF MANHATTAN.—Under this title has been issued a pamphlet, compiled by the Art Commission of the City of New York, in which are given lists of the statues, busts, paintings, monumental structures, memorial tablets, fountains and other works of art exhibited in the public places of the city.

Those who are interested in the subjects of American painting, sculpture, and architecture, will recognize the important service which the Commission has rendered to the student and to future historians of our art, upon whom the mantle of Dunlap may fall. This work and the catalogues of those New York institutions which contain exhibitions of collections of paintings and sculpture, such as the Metropolitan Museum of Art, the New York Historical Society, and the Lenox Library Building Collections will enable one to locate, without trouble, the resources of the City. It is understood that a much needed index will accompany the completed list when the other Boroughs of the city are covered.

The United States National Museum has issued a valuable contribution to the litera-

ture on Museums, which all who have this subject at heart will be interested to read. It is called *Studies of the Museums and Kindred Institutions of New York City, Albany, Buffalo, and Chicago . . .* by S. B. Meyer, 1905.

Prof. Meyer, who is the Director of the Royal Zoological Anthropological and Ethnographical Museum in Dresden, Germany, was commissioned by the authorities of the Royal Collection of Art and Science in 1899, to visit American Museums and to make a report on his investigations. The result is this volume of 608 pp. and numerous illustrations.

Perhaps the most striking fact brought out in the notes is that, as Professor Meyer says, "a sharp distinction cannot always be made between museums and libraries, but many of the latter also include collections of art and science; but apart from this the libraries have in general already attained a higher degree of development than the museums." There are, within the range of Professor Meyer's researches, 8,000 public libraries and 350 public museums of which 250 are natural history museums.

Reference to the Metropolitan Museum of Art is on pp. 345-350.

CATALOGUE OF PTOLEMAIC COINS.—Mr. L. M. Svoronos, the well-known Greek author, and Director of the National Museum of Coins and Medals at Athens, has lately published three parts of an exhaustive work on the coins of the Ptolemies, the second part containing a catalogue of extant specimens. Discovering that no mention was made of the Ptolemaic coins of the Metropolitan Museum (formerly part of the "Farman Collection"), presented to the Museum by Mr. D. O. Mills in 1900, Mr. Constantine Gerojannis wrote Mr. Svoronos of their existence, and he replied by asking if Mr. Gerojannis were willing to contribute a catalogue of that collection to the fourth and last part of his work.

This Mr. Gerojannis did, and so important was the contribution, both in the number of items and in its significance, that a note upon the work is deemed in place here.

Among the Ptolemaic coins of the Museum, there are many rare and valuable pieces, for the most part not contained in the collections of the British Museum. Of some of these only one or two other examples are

known to exist, as, for instance, the silver decadrachm of Ptolemy II., with type of Arsinoë (see Nos. 223 and 224 of the exhibition cases, in Gallery 32).

A rational classification of the monetary system of the Ptolemies has been considered the most difficult task within the field of ancient numismatics. Light has been thrown on the subject by Feuardent, who classified the G. Demetrio Collection of the National Museum of Coins at Athens, the largest and most valuable in the world, and, later by R. S. Poole whose introduction to the catalogue of the British Museum collection has been the most thorough treatise on the subject.

It was, however, left for Mr. Svoronos to strike the decisive blow to the theory of F. Lenormant, namely, that the monograms and single letters appearing beside the stereotyped devices on the coins indicated different places of mintage, a theory bringing great confusion and compelling its originator to accept the existence of mints in almost every town in the vast empire. Mr. Svoronos holds that these letters were the initials of the magistrates who supervised the currency. This theory, the result of thorough study of financial conditions and regulations, and corroborated by the evidence of the monuments, is supported by the opinion of so eminent an authority on the Empire of the Ptolemies as Prof. T. P. Mahaffy.

CATALOGUE OF THE MORGAN COLLECTION OF CHINESE PORCELAINS, PRIVATELY PRINTED FOR MR. J. PIERPONT MORGAN.—Here is a book which, in a German Public Library, would be kept in a glass case in the room specially set aside for the exhibition of book treasures among the rare old prints of the Middle Ages. It is quite a new book, it is true, but the many illustrations adorning it are a triumph of the latest development of reproductive art, and may vie with the most delicate handwork of monastic rubricators. Yet the book has an intrinsic value of its own, quite different from that of our mediæval cimelia; it is of real help to the student of Chinese Porcelain in its classical types.

The "Catalogue" describes that unique collection of Mr. Morgan now on loan exhibition at the Museum. Students really anxious to become familiar with the study of Chinese Porcelain will, of course,

do well to study the originals on the spot. For all that have neither time nor opportunity to handle the fragile specimens personally, the illustrations in this painstaking work come so near the originals as to almost replace them. Students who have never seen a piece of good old china may be initiated in the art by practical lessons in the study of these illustrations and the letterpress accompanying them. With the most elaborate philological helps, such as Julien's great *Histoire de la Porcelaine Chinoise*, and that host of special works which have been built up on its materials, it is quite possible to form a practical idea of the characteristics of certain varieties. Even that excellent Catalogue of the Walters Collection in Baltimore with Dr. Bushell's most valuable text, is being somewhat eclipsed by these illustrations, which have benefited by great improvements made since its publication in the processes of reproduction. Now you can actually place before a student the plates of the Morgan Catalogue, exhibiting say a so-called "five-colored" vase of the K'ang-hi and K'ien-lung periods; you may ask him to point out and describe, if it is at all possible, the colors and shades which are characteristic of each period and the colors which the two kinds may have in common. By this method, the analysis of colors, which in the course of time will develop into a certain degree of connoisseurship, students will soon learn for instance, why the enamel of Plate 18 (Case D, No. 4, an inverted pear-shaped vase), although described by its mark as a Ch'ong-hua (A. D. 1465-87), must be a K'ang-hi. Versi-colored objects are particularly well represented, even where drawings of the minutest description have to be reproduced, and it seems that the reduction in size as compared to those very large illustrations of the Walters Catalogue adds to their charm. The Walters illustrations have to be viewed from a considerable distance to produce the effect of nature, and the reduction in size resorted to in this work seems to be more adapted to the purposes of book illustration.

It goes without saying that a work of this kind involves a mine of information for the study of Chinese ornament; but this is a branch of knowledge which is not out of its baby shoes yet. Amateurs have become accustomed to admiring vases, bowls and cups with their wonderful drawings

without asking too many questions, because the usual experience is that there is no reply to them. And yet thousands of little things, trees, flowers, birds and quadrupeds, mythological figures, conventional patterns and scenes of life, has each its distinctive meaning, calling for study and interpretation. What can, of course, only be done by means of literature as a guide and by comparing illustrations of art in the shape of paintings or woodcuts on the largest possible scale. For such purposes the Morgan Catalogue comes as a most welcome link in a chain of studies which, some day, will

place our knowledge of Chinese Art on a level with that of any other Asiatic country. The letterpress of the catalogue, prepared by Mr. W. M. L., is mostly short, but to the point. His description of objects is strictly technical, and the judgment exhibited in critical cases betrays the connoisseur of many years' standing. A most interesting chapter of Notes on Porcelain has been added by him by way of introduction. Altogether, this valuable catalogue is a worthy counterpart of one of the finest collections in the world.

FRIEDRICH HIRTH.



THE TEMPLE OF THE WINDS, BY LOUIS LOEB

PRINCIPAL ACCESSIONS BY GIFT

NOVEMBER—DECEMBER 15

SEVERAL important gifts, announced at the meeting of the Trustees, held December 18, will be described in the next issue of the Bulletin, there not having been time to treat them with the consideration that they deserve, in this number. Among these is the celebrated Ward collec-

tion of coins presented by Mr. J. Pierpont Morgan which will be described at length in the near future.

BEQUEST OF THE LATE HENRY H. COOK.
—By the terms of his will, the Museum has come into possession of eleven paintings and

a bronze group, which formed a part of the collection of the late Henry H. Cook, of New York.

Among the pictures, the American school is well represented. There is a typical painting called "Arabian Bazaar Scene," by George Henry Hall (b. 1825), whose early work consists chiefly of fruit-pieces, "Strawberries," "Peaches," "Cherries," and other trophies of "Pomona," as Tuckerman puts it—but who, after a residence in Spain, turned his attention to Moorish subjects, like the present one. There is a canvas called "Strolling Players," by Victor Nehlig (b. 1830), an artist too little known nowadays, since his return to Paris, where he was born. Worthington Whittredge (b. 1820) is represented by a picture called "Evening in the Woods," which shows this landscape artist at his best, and George Inness, Jr., is to be studied in an early work, entitled "Shepherd and Sheep."

The paintings by artists of other schools are: "Coffee House in Cairo," a good example of the work of Jean Léon Gérôme (b. 1824), a group of horses by the Dutch imitator of Wouverman, Wouterus Verschuur (1812-1874); and a figure of a woman called "The Slave," in the characteristic manner of Jaroslav Cermak (1831-1878), a Bohemian artist, successful in his historical paintings and portraits of children; "Romeo and Juliet," by the German painter, Gustav Friederich Papperitz (1813-1861); "Women Fishing," by the Spanish artist, Victor Palmaroli (1835-1896); "Return Home," by Meyer Von Bremen, and "Sheep and Cattle," by Emile Van Marcke.

The bronze group is by Randolph Rogers (1825-1892). It is called "The Wounded Indian," and represents with vigor a warrior falling from his horse.

THE TEMPLE OF THE WINDS (SUNSET), BY LOUIS LOEB.—This well-known work has been presented to the Museum by Mr. Daniel Guggenheim. Painted in 1897, it was first exhibited at the Salon of the Champs Elysées, afterward at the exhibition of the Society of American Artists in New York, at the Carnegie Institute, at Pittsburgh, and at the Pan-American Exposition, at Buffalo, where it was awarded a silver medal.

The central figure of the composition represents a vigorous youth buffeted by the

wind. At the left a female figure typifies the sunset, while one on the right, more slender and supple, suggests the approaching twilight.

A PAINTING BY CARLSEN.—Born in Denmark, Emil Carlsen came to America in 1872, and studied in Boston, where he has since lived. The painting which Mr. William A. Read has given to the Museum received a gold medal at St. Louis. It is a picture of still life and is a good example of the artist's vigorous treatment of "broad unbroken masses of color strongly relieved against each other."

THE CROSBY BROWN COLLECTION.—In the Department of Musical Instruments, presented by Mrs. John Crosby Brown, there have been several accessions, among which may be mentioned two interesting specimens from Africa—a Marimba (a wooden harmonica), having a compass of twelve notes, from the Gaboon River district, and a pair of Dancing Anklets from Eastern Angola.

In the European section, a series of pen-and-ink drawings, illustrating the development of Notation, have been added, enabling the student to compare the minuscule writing and neumes of mediæval times with the staves and tablatures of the later centuries. The sources from which these illustrations were gathered may be consulted in the Library of the Museum. The working scheme of this exhibit was devised by the Rev. F. W. Galpin, of Hatfield Vicarage, Broad Oaks, England, and the drawings were made by Miss Clara Buffum, of Providence, R. I.

IVORY GROUP BY TROGER.—Mr. George Blumenthal has added to our small collection of ivories an important group of three figures, representing the Rape of Proserpine, made by Simon Troger, a German artist, who died in 1769. Troger was a carver of great skill, and he is noted, also, for the details in brown wood, which he added to his groups, and which are well exemplified in the present specimen. Specimens of his compositions are preserved in the South Kensington Museum, the Royal Museum of Turin and in the Green Vaults of Dresden.

AUGUSTUS SAINT-GAUDENS—REPLICAS OF HIS BAS-RELIEFS OF CHILDREN.—That the Museum possessed no work of art



KENYON COX AFTER - AUG. ST. GAUDENS - 1885 -

PORTRAIT IN BAS-RELIEF BY AUGUSTUS ST. GAUDENS

REPRODUCED HERE BY COURTESY
OF MR. ST. GAUDENS AND OF
THE CENTURY COMPANY



by the master hand of Saint-Gaudens has been a subject of deep concern to art lovers in the city. The policy of the Museum in limiting purchases from its own funds chiefly to specimens of the old art, and urging that the works of living American artists should be contributed by the American public, rendered it necessary that some action should be taken by the friends of the Museum to enlarge its collection of American sculpture, and to include works by Saint-Gaudens. Mr. Daniel C. French, Chairman of the Committee on Sculpture, opened negotiations with Mr. Saint-Gaudens with a view to learn which of his works of art the sculptor was willing to have appear in the Museum, and under what conditions. Mr. Saint-Gaudens expressed a willingness to supervise and finish for the Museum, with his own hands, in marble, under most generous and favorable conditions, several of his famous reliefs of children. There were selected replicas of the children of Prescott Hall Butler, of Jacob H. Schiff and of the artist's son, Homer Saint-Gaudens. Following a contribution from Mr. Jacob H. Schiff of several thousand dollars to the Sculpture Committee, an order was placed with Mr. Saint-Gaudens, commissioning him to execute these figures in marble. Mr. Saint-Gaudens's fame as an artist rests in part upon his great skill and power in representing children, and the friends of the Museum find cause for special congratulation in the addition of these replicas to its collections. It is recalled that Saint-Gaudens made a special study of Robert Louis Stevenson, and that he has made most careful studies of Lincoln, Sherman, Farragut, Shaw, and other public characters for the famous statues now in public parks in this city and elsewhere.

It is hoped that these preliminary gifts to the Metropolitan, which it is our good fortune to chronicle, may be followed by further contributions from other friends of the Museum to the Sculpture Committee. The Committee would be glad to obtain more of Saint Gaudens' works.

WOOD CARVINGS.—The collection of wood carvings, recently bought and described on p. 30, has been supplemented by

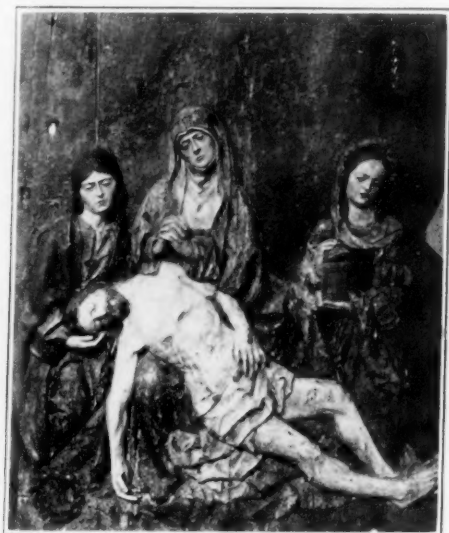


a gift from Mr. J. Pierpont Morgan, of eight oak pilaster fronts of the greatest delicacy and beauty. They belong to the best style of the period of Louis XVI., and were made from designs by Salembier. It is doubtful if there exist to-day finer specimens of the noble art of wood-carving, either in design or execution than these remarkable pieces, two of which are here reproduced.

Salembier, of whose personal history almost nothing is known, was a designer of ornaments of the most delicate taste. He was an engraver also, as is shown by the titles of two books, given by Roger Portalis and Henri Beraldi in their work on the

engravers of the eighteenth century: *Cahiers d'Arabesques, 8 planches d'ornements du style Louis XVI. le plus pur et le plus élégant*, and *Recueil d'ornements dans l'architecture, dessinés et gravés par Salembier, professeur, 10 cahiers de 4 planches*.

A second gift of importance to this collection has been received from two Trustees. It is a Pietà, in high relief, colored, made in the north of France, in the seventeenth century. Such works as this were used both inside and outside of religious edifices. From its excellent condition, this one would seem to have belonged in a church.



PRINCIPAL ACCESSIONS BY PURCHASE

NOVEMBER—DECEMBER 15

ARIADNE, BY WATTS.—George Frederick Watts (1818-1904) needs no introduction to the frequenters of the Museum, as the following title-page of a small pamphlet of twenty-three pages, which accompanied a remarkable exhibition, held from May, 1884, to April, 1885, will testify: *Catalogue of Paintings by G. F. Watts, R. A., of London, on exhibition at the Metropolitan Museum of Art, New York, with some account of the methods and aims of the artist, and a description of the intentions in the pictures, by Mrs. E. I. Barrington, of London*. There were fifty-six paintings in this collection, comprising most of the ar-

tist's finest works, and including the Ariadne, and so strong an impression was created by them that the period of time for which they were borrowed, six months, was extended to a year. Twenty-seven of these paintings were afterwards bequeathed by the artist to the English nation, to be called "The Watts Collection," and are now in the Tate Gallery in London.

Watts repeated The Ariadne more than once and always successfully; indeed, Mr. Roger Fry, writing recently in *The Quarterly Review*, mentioned this as one of the masterpieces on which the artist's fame would ultimately rest.

AN EARLY FRENCH MASTER.—A timely article and a valuable one, recently published in the *Gazette des Beaux Arts*, and translated in the *Scrip* for October, calls attention to the rich collection of paintings, consisting largely of early Italian masters, owned by the New York Historical Society, and exhibited in its galleries at Second Avenue and Ninth Street. A similar article might well be written on the celebrated Jarves collection now owned by the School of Fine Arts of Yale University at New Haven. It is only in these collections, which were formed before picture-collecting became so general, and when prices were not so prohibitive as at present, that we, here in America, may see and study early Italian art. Owing to the enormous difficulties attending the purchase of works of art nowadays, our Museum has been able to collect only a few early masters of any school.

Following closely the acquisition of the important work by Mostaert, the Museum has, out of the income of the Rogers Fund, purchased an early French painting, which attracted considerable attention and interest in London at a recent exhibition of the Burlington Fine Arts Club, where it was called "The Virgin of Salamanca, by the Maître de Flemalle." Three works, catalogued under the name of this early artist (Jacques Daret) were shown with the exhibition of "Les Primitifs Français," in Paris last year, with the result that this comparatively unknown painter has come to have a specially strong light thrown upon him. The picture represents the Virgin and Child between two angels, playing on musical instruments, in the apse of a Gothic church. It is illustrated in the *Burlington Magazine* for June, 1905, where a note by J. C. Robinson reads, in part, as follows:

"An ancient replica of this composition, with some variations, indicating the later date of production of the picture, has, moreover, been recently added by bequest to the Museum of the Louvre, and French art critics are now advancing the theory that the master was one of the chief luminaries of the early French school.

"There does not, however, seem to be any valid evidence in support of that assumption. There are, on the other hand, direct and significant indications connecting the painter with an adjoining country—the Spanish peninsula. Nearly all the works

of this master, of which the original provenance has, in recent times, been discovered, have, as has already been noted by the German art critic, Von Tschudi, been traced to Spain. The present picture was acquired in that country many years ago."

CHEZ LES HUMILES BY LEON AUGUSTE L'HERMITTE (b. 1844).—With the announcement that this painting has become the property of the Museum, comes the statement that the artist has been made a member of the French Academy by a majority vote of one in his favor.

C. H. Stranahan, in his *History of French Painting*, says of L'Hermitte: "He paints the callous hands and sun-burned necks of labor in attitudes and gestures of simplicity and grace, in a style less austere and more varied than Millet's and as villagers rather than peasants, to suggest a distinction more easily apprehended than expressed."

The Museum already possesses one of L'Hermitte's best pictures, "The Vintage," presented by Mr. William Schaus, in 1887, which may be ranked with "The Harvesters' Wages" in the Luxembourg. The new picture is, by many, considered the most important of his recent works.

It has been purchased out of the income of the Catherine Lorillard Wolf Fund, and has been hung in Gallery No. 19.

TWO PANELS BY CRIVELLI.—It was a piece of good fortune when the Museum succeeded in purchasing two paintings by this early Italian artist, at the recent sale of Lady Ashburton in London. They were bought with the income from the Rogers Fund. They have been hung in Gallery 12.

Carlo Crivelli (fl. 1430-1495) was a Venetian by birth, but he spent the chief part of his life in the Marca of Ancona, and especially at Ascoli. This fact of his having lived somewhat outside of the artistic influence of his time, would account, as it has been pointed out by a recent writer, for the conservative character of our artist's work—for his having adhered to the old method of tempera painting, for instance, when the rest of the world had begun to use the new method—and it explains, also, the affectation of his pictures, when compared with the naturalism of the contemporary Venetian painters.

Crivelli is thought to have been a pupil of the Paduan School, perhaps of Squarcioni

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SAINT GEORGE

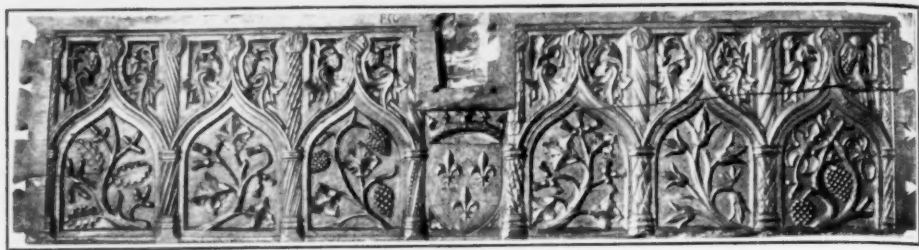


SAINT DOMINIC

PANELS BY CARLO CRIVELLI

(1394-1474), because it was in that school that the principles of classical art, so clearly exemplified by him, were first applied to the art of painting. The results of these principles are seen in the use of the newly taught perspective, in the sharp

and distinct drawing of outlines, and especially in the use of sculptured decorations, festoons, garlands, etc. These same qualities may be remarked in the panels by Bramantino which were noted in our last Bulletin. The new panels do



COFFER FRONT, FRENCH, GOTHIC

not show Crivelli's style in so marked a manner as do many of his altar-pieces and large compositions, but, within their limitations, they will serve as good examples of his work.

WOOD CARVINGS.—It is doubtful if any of the arts of design represent the development of styles of ornament better than cabinet-making, taken in its broadest sense, and including furniture. Almost no collection of industrial objects could be as serviceable to the craftsman of a community as a collection exemplifying the development of the woodworker's art in all of its branches.

A nucleus of such a collection was formed in the early days of the Museum, and has received valuable additions from time to time from generous friends, Stephen Whitney Phoenix, Auguste Pottier, William B. Osgood Field, and others. To these gifts

sixty-four pieces have now been added by purchase.

The new acquisitions include a French Renaissance table and an armoire, two German Renaissance armoires, six Chippendale chairs, and three coffers of various epochs.

Besides these pieces there is a large number of fragments ranging in size from double doors and panels down to drawer-fronts, and in style from the early Gothic to the late eighteenth century. All of these have come from French dealers; and in passing, it should be stated that such objects, even the smallest of them, have attained within the last few years a greatly increased money value, and so are obtained with difficulty.

The most important fragments are three large panels in the style of Louis XIV., from the Bibliothèque Nationale, and twelve coffer fronts, chiefly Gothic.

COMPLETE LIST OF ACCESSIONS

NOVEMBER—DECEMBER 15

1905

CLASS	OBJECT	SOURCE
BRONZES—American.....	The Wounded Indian, by Randolph Rogers.....	Bequest of the late Henry H. Cock.
COINS, MEDALS AND SEALS..... (Floor II, Room 32)	Wax impression from National Academy of Design seal.....	Gift of Mrs. Jacob H. Lazarus.
	The Ward Collection of Coins.....	Gift of Mr. J. Pierpont Morgan.
EMBROIDERY.....	Pair of shoes, French, XVII Century : one Indo-Portuguese spread : Indo-Portuguese curtain.....	Bought with income from the Rogers Fund.
ETCHINGS..... (The Library)	Thirty-seven views of New York, by Mrs. Eliza Greatorex.....	Gift of the Misses Greatorex.
FURNITURE, WOOD-CARVINGS, ETC.....	Eight pilaster fronts, French, Louis XVI.....	Gift of Mr. J. P. Morgan.
	Pietà, Flemish, XIV Century.....	Gift of two Trustees.
	Two cabinets, German Renaissance; six Chippendale chairs, English; one cabinet, French; three coffers; one chest; a table, French Renaissance;	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—NOVEMBER—DECEMBER 15, 1905—*Continued*

CLASS	OBJECT	SOURCE
	five doors; one box; forty-nine fragments, including twelve coffer-fronts and five large panels	
	The Captured Turk, carving, by Andrea Schleuter.....	Bought with income from the Rogers Fund.
	*Sofa and eight chairs.....	Lent by Messrs. William Baumgarten & Co.
IRON WORK.....	One double door, one single door and a grill.....	Bought with income from the Rogers Fund.
IVORIES.....	Rape of Proserpine.....	Gift of Mr. George Blumenthal.
MUSICAL INSTRUMENTS.....	Eight pieces.....	Gift of Mrs. John Crosby Brown.
(Floor II, Rooms 35-39)		
PAINTINGS—American School.....	Temple of the Winds, by Louis Loeb... Arabian Bazaar Scene, by George Henry Hall; Strolling Players, by Victor Nehlig; Evening in the Woods, by Worthington Whittredge; Shepherd and Sheep, by George Inness, Jr.....	Gift of Mr. Daniel Guggenheim.
PAINTINGS—Bohemian School.....	Still Life, by Emil Carlsen.....	Bequest of the late Henry H. Cook.
PAINTINGS—Dutch School.....	Painting by A. W. Warren.....	Gift of Mr. William A. Read.
PAINTINGS—English School.....	The Slave, by Cermak.....	Gift of Mr. Samuel P. Avery.
	Horses, by Verschuur.....	Bequest of the late Henry H. Cook.
	Ariadne, by G. F. Watts.....	Bequest of the late Henry H. Cook.
PAINTINGS—French School.....	Coffee House, by Gérôme; Sheep and Cattle, by Emile Van Marcke.....	Bought with income from the Rogers Fund.
(Floor II, Room 19).....	Chez les Humbles, by L'Hermitte.....	Bequest of the late Henry H. Cook.
	The Virgin of Salamanca, by "the Maître de Flémalle".....	Bought with income from the Wolfe Fund.
PAINTINGS—German School.....	Romeo and Juliet, by Papperitz.....	Bought with income from the Rogers Fund.
PAINTINGS—German School.....	Return Home, by Meyer Von Bremen..	Bequest of the late Henry H. Cook.
PAINTINGS—Italian School.....	St. Dominic, and St. George, by Crivelli.....	Bequest of the late Henry H. Cook.
(Floor II, Room 12)		
PAINTINGS—Spanish School.....	Women Fishing, by Palmaroli.....	Bought with income from the Rogers Fund.
PORCELAINS—Chinese.....	Eight vases, three elephants, two birds and six plates.....	Bequest of the late Henry H. Cook.
(Floor II, Room 6)		
POTTERY.....	Bowl: Austrian, XVII Century. Four plates.....	Lent by Mr. J. Pierpont Morgan
SCULPTURE—American.....	Maidenhood, by George G. Barnard... Three reliefs, by St. Gaudens.....	Bought with income from the Rogers Fund.
SILVER.....	Olearium, dated 1601.....	Lent by Mr. A. D. Thaw.
TEXTILES, TAPESTRIES AND Rugs.....	*Two tapestries, Flemish, XVI Century..... *Gobelin tapestry made by order of Louis XIV; fifteen Damask hangings from Church of St. Maria Maggiore... Polish Rug.....	Gift of Mr. J. H. Schiff. Bought with income from the Rogers Fund.
	Persian Rug.....	Lent by Messrs. Sypher & Co.
VASES—Greek.....	Three hundred vases, called the Canessa Collection.....	Lent by Messrs. W. Baumgarten & Co.
		Bought with income from the Rogers Fund.
		Lent by Robert S. Pardo.
		Bought with income from the Rogers Fund.

NOTE.—Except where the floor and number of the room are given in the first column, the objects mentioned in this list have not yet been placed on exhibition.

*Lent on the occasion of the reception to Sir Purdon Clarke.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President,	J. PIERPONT MORGAN.
Vice-Presidents,	RUTHERFORD STUYVESANT. JOHN STEWART KENNEDY.
Secretary,	ROBERT W. DE FOREST
Treasurer,	JOHN CROSEY BROWN.
Honorary Librarian,	WILLIAM LORING ANDREWS.
Director,	SIR CASPAR PERDON CLARKE
Assistant Director,	EDWARD ROBINSON.
Curator of Paintings,	GEORGE H. STORY.
Curator of Casts,	JOHN A. PAINE.
Assistant Curator of Art Objects,	P. H. REYNOLDS.
Assistant Treasurer,	THOMAS D. DUNCAN.
Librarian,	WILLIAM CLIFFORD.
Assistant Secretary,	HENRY W. KENT.

MEMBERSHIP

CLASSES.

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any Lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request, of all hand-books published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected fellows for life and to become Members of the Corporation.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A.M. (Sunday from 1 P.M.) to one-half hour before sunset. Monday and Friday from 8-10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to one-half hour before sunset, an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Director.

COPYING.—Requests for permits to copy in the Museum on any day except Saturdays, Sundays and holidays should be addressed to the Director.

THE COLLECTIONS OF THE MUSEUM

For full information concerning the exhibits, visitors are referred to the General Guide, published annually and for sale at the entrance. The index to the collections, issued herewith, will be found useful by those desiring to locate a special class or collection of objects.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sunday, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern, sculpture, architecture, painting and the industrial arts, together with the Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance, may be seen in the Library.

PUBLICATIONS ON SALE

THE BULLETIN.—The Bulletin is published bi-monthly under the direction of the Secretary's office. All communications respecting it should be addressed to Henry W. Kent, Assistant Secretary, at the Museum. It is distributed to the Corporation, to members, and to kindred institutions free of charge. Subscription price fifty cents a year; single copies, ten cents. Copies for sale may be had at the entrances to the Museum, and on application to the Assistant Secretary.

CATALOGUES.—The catalogues of Museum collections, now in print, number 20. These are for sale at the entrance to the Museum, and at the head of the main staircase. They are supplied to members free, on personal application at the Museum.

PHOTOGRAPHS ON SALE

Photographic copies of paintings, musical instruments, and objects belonging to the Museum, made by the Museum photographer, are for sale at the Fifth Avenue entrance. Orders by mail, including applications for reproductions of objects not kept in stock, may be addressed to the Assistant Secretary.

Carbonettes, Size measuring	8x10 inches,	\$.40
"	11x14 "	.90
"	18x22 "	3.00

PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale, at the Museum may be had on application to the Assistant Secretary.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte*, from 10 A.M.—6 P.M., and *table d'hôte*, from 12 M.—6 P.M.